



Current Exhibitions

Cover: Blanche Lazzell's color woodcut *My Wharf Studio*, from 1932 (block cut in 1931), depicts the artist's "fish-house studio," a quaint building on an old wharf overlooking the Provincetown harbor in Massachusetts. It is among the works in *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut* (The Newark Museum, 43.556.3).



Ram Rahman's *Calcutta*, 2000, exemplifies his witty and enigmatic images from the streets of contemporary India (gelatin silver print © Ram Rahman, courtesy of the Admit One Gallery, New York).

"Treasury of the World": Jeweled Arts of India in the Age of the Mughals

North Exhibition Gallery, through May 19

More than 300 items of royal adornment, ceremonial weapons, and other extraordinary objects

Inventing the Past:

Tintypes by Jayne Hinds Bidaut

May 11–July 17, Galleries 104–105

Nineteenth-century technique meets 21st-century sensibility

From Paris to Provincetown: Blanche Lazzell and the Color Woodcut

South Galleries, May 19–July 28

Distinctive images from a pioneering printmaker

Visions of India: Photographs by Ram Rahman

Galleries 104–105, through May 8

A penetrating examination of contemporary India

Travel Photography: Early Images of India

Gallery 103, through July 17

India from the mid 19th century to today

From the Director

Dear Members,

"Treasury of the World": Jeweled Arts of India in the Age of the Mughals runs through May 19. Drawn from one of the most creative eras in Islamic culture, this dazzling exhibition is devoted to the jeweled arts from the height of India's Mughal dynasty during the late 16th and 17th centuries. All 325 objects are from the renowned al-Sabah Collection of the Kuwait National Museum. You will probably not have a chance to see these extraordinary treasures again anytime soon, so I urge you to come see the show if you have not yet done so.

There are other very interesting exhibitions this month as well. *Inventing the Past: Tintypes by Jayne Hinds Bidaut* opens May 11 in galleries 104-105. Bidaut relies on 19th-century photographic technique to create images that depict entomological specimens from her own collection. Tom Hinson's article introduces her work. Jane Glaubinger writes this month about *From Paris to Provincetown: Blanche Lazzell and the Color Woodcut*, opening May 19 in the South Galleries. Lazzell was foremost in a group of artists working in Provincetown, Massachusetts, who pioneered a distinctive printmaking method which she used to depict landscapes, floral images, and abstract designs.

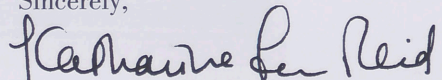
Also in this issue you'll find an article about the engagement of public opinion in our expansion project. Cleveland Public Art director Lillian Kuri, architect Rafael Viñoly, and our own director of design and facilities Jeffrey Strean share their

thoughts about the civic role of the museum and the ways in which our extensive discussions with members of the greater Cleveland community are helping to shape our project. Our deep thanks go to all those who have shared their ideas as we seek to build your museum for the next century. We welcome your comments via e-mail at Cleveland Public Art's Web site, www.clevelandpublicart.org.

With May our anticipation of Parade the Circle begins, and preparations are well under way. Check the programs section for a rundown of the numerous workshops we offer to help you prepare your entry. This year's parade is on Saturday, June 8 at noon, with the Wade Oval festivities running from 11:00 to 4:00. Mark your calendars now.

While you're planning your June, July, and August, don't forget about Summer Evenings, every Wednesday and Friday night between Memorial Day and Labor Day. We'll have courtyard music, movies, talks, concerts, hands-on art activities, and of course plenty of great art. Pay special attention to the colorful flyer inserted in this magazine, which allows members an early opportunity to purchase tickets to this summer's Carnevale world music series. Many of these events have sold out in recent years, so don't miss this chance to guarantee your place. Enjoy the energy of springtime!

Sincerely,


Katharine Lee Reid, Director

Sun-Hee Choi's monthly all-day drawing workshop is Saturday the 4th.





**Blanche Lazzell and
the Color Woodcut**
May 19–July 28

From Paris to Provincetown



In a white-line woodcut, grooves cut into the woodblock separate areas of different color. To print the image, a sheet of paper is tacked to one corner of the woodblock, as in Lazzell's *The Monongahela*, from 1936 (block cut in 1919, *The Newark Museum*, 43.555). Noncontiguous areas on the block are colored, often with water-color, and the paper laid across the block. Rubbing the back of the sheet transfers the color to the paper. The cut grooves are not inked, so that the white of the paper outlines the colored shapes.

With the advent of World War I, Blanche Lazzell (1878–1956) and many other American artists returned home from Paris, where they had gone to study and work. In the summer of 1915 Lazzell moved to Provincetown, Massachusetts, on the tip of Cape Cod, to join several friends. “This quaint old seaport town . . . was already an art colony,” she explained. “Its Portuguese fishermen gave it a European flavor that offered a most favorable atmosphere to those artists fleeing from the confusion of war. . . . Creative energy was in the air we breathed.” Lazzell described the picturesque locale: “The first sight of Provincetown is unforgettable. It stretches across the bay to the very tip of the Cape in beautiful profile. Behind it are dunes, like mountains, sheltering it from the open sea.”

Many of the artists in Provincetown, including Ethel Mars, Maud Hunt Squire, Edna Boies Hopkins, Ada Gilmore, Mildred McMillen, and Bror Julius Olsson Nordfeldt, were interested in woodcuts. Beginning in the last decades of the 19th century, Japanese color woodcuts, or *ukiyo-e* prints, had become exceedingly popular in both

France and the United States, and several American printmakers had learned the technique. Traditionally, one block was cut for each color and then they were printed in succession, which required careful registration. “Nordfeldt, however, soon became impatient with the mechanical labor of cutting so many blocks of wood before he could express his idea,” remembered Gilmore. “One day he surprised the others by exhibiting one block, with his complete design on that. . . . He had cut a groove in the wood to separate each color, and, in printing this left a white line [around each color area of the composition] which emphasized the design. . . . He had produced a more beautiful picture and eliminated much work.” Thus the white-line woodcut, also known as the “Provincetown print,” was invented.

Espousing this method, Lazzell produced about 138 woodblocks from 1916 into the 1950s, printing only a few impressions of each subject. “Originality, Simplicity, Freedom of Expression, and above all Sincerity, with a clean cut block, are characteristics of a good wood block print,” she said. Experimenting continuously, she varied the colors for each impression, explaining, “I do not try



to make duplicates. . . . I use perfect freedom as to color and values. . . . I trust to my inspiration at the time I do the print."

Stylistically, Lazzell's work was influenced by her studies in Paris during 1912–14, where she first saw modern European art. Returning to Paris in 1923, over the next two years she studied with Fernand Léger, Albert Gleizes, and André Lhote, developing her own adaptation of a richly colored, geometric cubism suited to the angular patterns of the Provincetown houses, rooftops, and wharves that dominated many of her woodcuts. "The abstract as we consider it in painting today," she wrote in 1927, "is an organization of color, whether the color is expressed in planes, or in forms, or in volume—isn't music the organization of sound?"

Distinguished by good design, fine cutting, and meticulous, sensitive printing, Lazzell's prints are complemented in the exhibition opening this month by a selection of color woodcuts created by fellow Provincetown artists. The majority are from the collection of Leslie and Johanna Garfield, early collectors of this appealing material.

■ Jane Glaubinger, Curator of Prints



Committed to abstraction, even Lazzell's floral images—inspired by her remarkable potted gardens—were arrangements of brilliantly colored shapes. *Marigolds* is from 1930 (Collection of Leslie and Johanna Garfield).

Lazzell defined cubism as "the organization of flat planes of color, with an interplay of space, instead of perspective." Her woodcuts in this style, including *Abstraction A* from 1926, may be the earliest nonrepresentational prints made by a woman in the United States (Collection of Leslie and Johanna Garfield).



Expressive Chemistry

**Inventing the Past:
Tintypes by Jane
Hinds Bidaut**
May 11–July 17

Jayne Hinds Bidaut is one of a growing number of contemporary artists who rely on 19th-century photographic techniques to create new, remarkable work. Instead of being submerged by the growing tide of the filmless, digital revolution, she has reached out to the antique ferrotype process, better known as the tintype in America, where it gained its greatest popularity as a quick, inexpensive method of creating portraits. When she saw her first tintype plate at a flea market, Bidaut was immediately attracted by its creamy tones, distressed appearance, and raised surface, which had a physical quality lacking in the typical flat paper photograph.

First discovered in France in 1853 and rediscovered three years later in England and America, the tintype produced a unique positive print on sheet iron darkened with an opaque black or chocolate-brown lacquer or enamel. The darkened met-

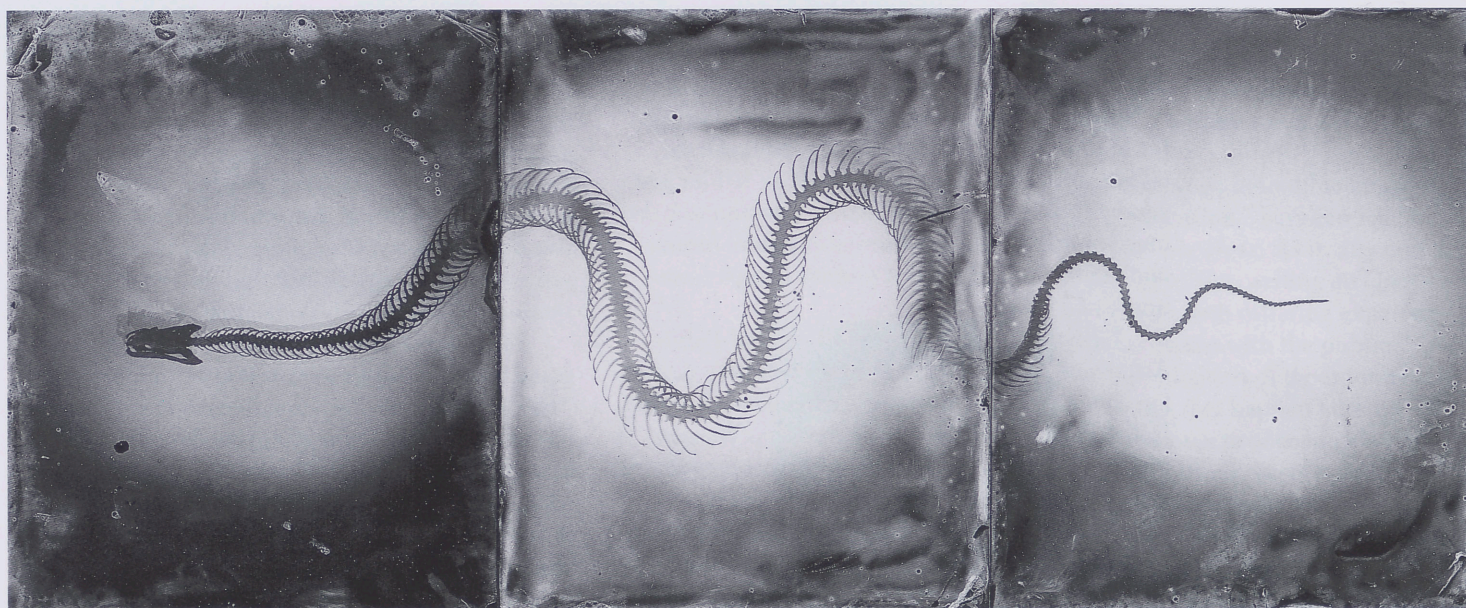
al plate then received an iodized collodion coating and bath of silver nitrate before being exposed and processed. All phases of the operation were accomplished in short order. Teaching herself through trial and error, Bidaut preferred the dry-plate process popular since 1891, especially for the unpredictable chemistries and variety of gestures possible when coating, tipping, or shaking the plates.

The exhibition that opens this month features 27 of Bidaut's works representing four different thematic groupings: insects, birds, skeletons, and museum dioramas. The subject matter provides nostalgic references to collecting and history, intricacy and beauty.

In 1996 Bidaut bought her first entomological specimens and now has a collection of more than 1,000 insects, stored in glass cases while awaiting the opportunity to model in her intimate, invented

The stunningly beautiful markings of the swallowtail butterfly (Papilio lormieri) from central Africa look like an elaborate stained glass window full of light and drama (dry plate tintype, 25.4 x 20.3 cm, © Jayne Hinds Bidaut, courtesy Ricco/Maresca Gallery, New York).





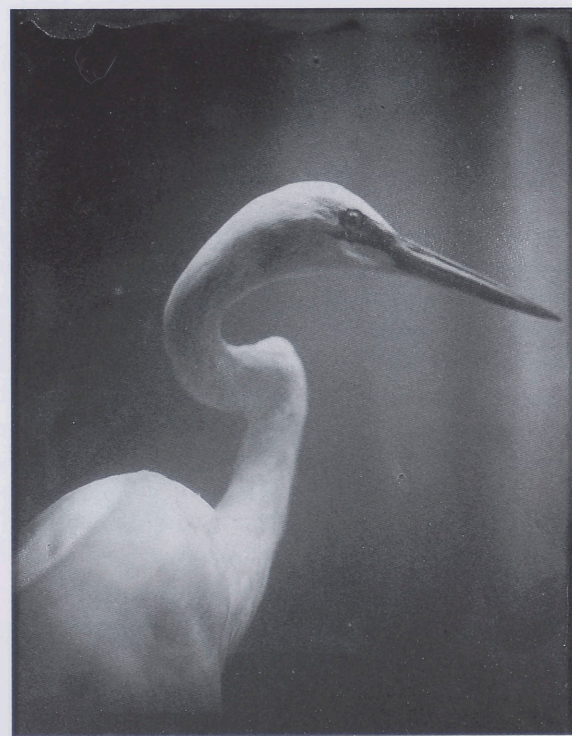
The unpredictable, hand-made quality of the dry plate process is easily appreciated in this ambitious photogram of a snake (*Nerodia fasciata*) corkscrewed across three plates, its suggested movement chronicled by bright halos of illumination (dry plate tintypes, each 25 x 20.3 cm, © Jayne Hinds Bidaut, courtesy Ricco/Maresca Gallery, New York).

Careful cropping and lighting enliven this charming portrait of a stuffed common egret (*Casmerodius albus*), which appears transformed from a state of death to one of life (dry plate tintype, 25.4 x 20.3 cm, © Jayne Hinds Bidaut, courtesy Ricco/Maresca Gallery, New York).

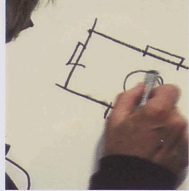
heirlooms that stress the insects' palettes and silhouettes. These beguiling yet somewhat creepy portraits benefit from their close-up presentation within a shallow field of depth.

Besides her studio in New York City, Bidaut maintains another near New Haven, Connecticut, home to Yale University's Peabody Museum of Natural History, the source of her pictures of taxidermic birds and animals. Assisted by dramatic lighting, the ornithological studies have the animated quality of capturing the bird in the midst of activity. The museum dioramas place animals in their natural habitats. While preserving noble specimens, these elaborate, fabricated scenes draw attention to humanity's desire to control and dominate nature.

The remaining works are photograms of skeletons from Bidaut's collection of various vertebrates. A variant of the idea behind the creation of 19th-century photogenic drawings, the photogram was one of the approaches photographers began to employ in the 1920s and '30s as a way of exploring abstract imagery. In her darkened studio, Bidaut placed these vulnerable structures on prepared plates and exposed them to light sources, turning the bones into darkened forms that appear like drawn lines and shapes. A compelling union of rescued subject matter and resuscitated technique, Bidaut's work moves easily between physicality and craft to suggest myriad associations and references.



■ Tom E. Hinson, Curator of Photography



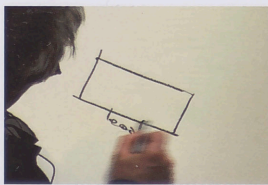
Civic Architecture

One of the most exciting (and sobering) aspects of the museum's expansion project is the impact it will have on our surrounding neighborhood and the greater Cleveland community. Because the effects of the future expansion will be felt far beyond any new walls that might be constructed, the museum has organized a series of public forums and other events designed to draw insight from interested citizens.

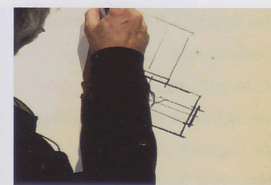
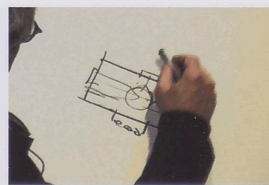
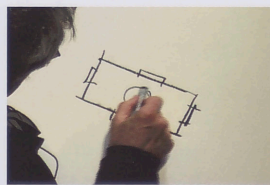
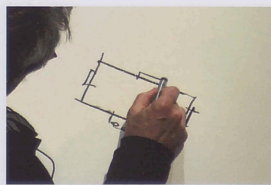
Lillian Kuri is director of Cleveland Public Art, which organized a standing-room-only public forum featuring the museum's expansion architect, Rafael Viñoly, in February at the Ohio Theatre. "A public process is a statement to the community that you care what they think," she says. "Here, it's also a statement about how beloved this museum is. Witness how quickly we filled a 1,000-seat theater. People genuinely love and care about the in-

For Viñoly, the ongoing dialogue with citizens has enriched his understanding of the museum's role in the community. "The most important part of the process of talking to people is that you get a much more realistic idea of what the issues are. For example, you read on paper that there is love for the 1916 building. But when you talk to people you find out that it is not only about being fond of some nice architecture, but that this has become a symbol of what the city feels about itself."

The February forum was the third in an ongoing series of public events that began last spring. "The forum allowed an examination of the museum physically in its surroundings, in the context of its history," says Kuri. "That brought up issues of what is the front door, what is the back, why there is no face toward Doan Brook—the notion of the 'regional entrance' to the museum essentially being up the back driveway from I-90 and how the muse-



One of Rafael Viñoly's design concepts takes form during the February 12 public forum organized by Cleveland Public Art.



stitution, and they're eager to contribute. Public process makes the bond even stronger."

The strength of the bond that already exists between the museum and its community has not escaped the notice of Rafael Viñoly. "The place is so much alive," he says. "You definitely get the sense that this is not simply a tourist attraction. It's a resource for the people, part of the life of the city. When you come in here you get connected with that inexplicable value of great art. You don't have to be a great scholar to be moved by it. Art just cuts across all that."

um physically does not present itself in that direction at all. In addition to the forum, we also organized smaller focus groups to make sure we weren't missing anything. Interesting themes came up there—for instance, that places like the café are essentially seen as civic spaces." Further comments on the project are welcome via e-mail at www.clevelandpublicart.org.

The exercise of public discussion, says Viñoly, plays a vital role in and of itself. "You explain how your process works, and in doing that you gain a kind of equity. What we did in that forum was de-

The architect in the Armor Court, a room all of Cleveland seems to love. (He does, too.)



scribe almost to the bone our approach. There's nothing like discussion to sort things out. Sometimes all you do is pose unresolvable questions, but then everybody knows the issue has been considered and that a choice has to be made."

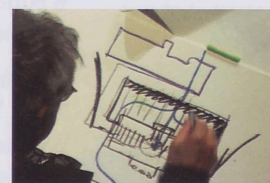
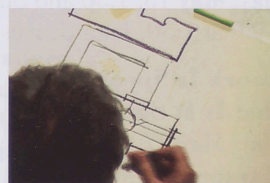
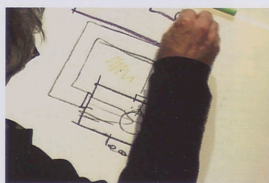
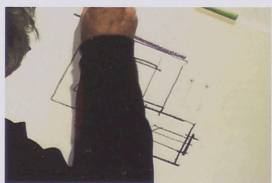
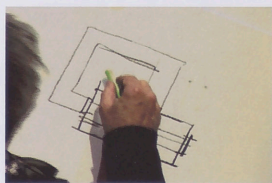
Kuri believes public dialogue has another important function. "Opening up the public process can be a catalyst to inspire other players to make a stronger place in that part of University Circle."

Viñoly elaborates: "This is much more than an urban design project. At this stage it has nothing to do with the artist sitting in front of a blank canvas and coming up with the great creative idea. Really, it's a form of political expression, elevated to a high level, and then transformed into an aesthetic expression. That can be maddening to an architect, but if you accept it, when you get past that reaction, there is a legitimate interest in collaborating with people who are stakeholders just as much as

relations and image, then eventually it falls apart. You can't sustain something for very long if it isn't very good. That idea drives this process: the need to let the quality of the art make the best first impression."

"That's why we have such incredible support in interpretation and education," says Streat, "to be certain the messages are clear. As in any creative endeavor—making a film, writing an opera—you have a team of people with differing expertise whose goal is to communicate with the public."

"It means the dissemination of the information and the other extra things that happen here are all hooks, necessary instruments to accommodate the collection," adds Viñoly. "It all exists to help people connect with art. If you have no message, it doesn't matter how many cafeterias you have. The message here is the quality of the collection. It's almost unbelievable, the kind of quality you have



anyone else is. It becomes an issue of how it gets formed into an artistic process."

"We've heard in our focus groups that everybody wants a better understanding," says Jeffrey Streat, the museum's director of design and facilities. "Visitors really respond to installations that give an indication of context. That certainly doesn't suggest generic gallery spaces. We want the architecture to respond to the collections—that's what the curator wants and that's what the visitor wants. They're completely in sync."

The mission of the moment is to give design expression to these goals. "The amazing thing to me," says Kuri, "is that this is happening early enough that the museum and the architect can really respond. I've never met an architect who is so willing and eager to hear broad public input."

One of the messages Viñoly has heard loud and clear is that the community treasures its museum and appreciates its quality. "Ultimately, it has to do with what you start with—which is what is so special about this project, because you start with such extraordinary quality," he says. "I am of the position that the public always knows what quality is. It's important in terms of audience because when the only thing you concentrate on is public

in this place—very much in parallel with the orchestra. How is it that you have such an orchestra here? How did you get an art museum this good? These are the kinds of things that are the sustainers of urban life. They lend support to how you present your city, and they can convince those people who have moved out into the country to come back, to be part of this vibrant place. These are the best things that you have."

■ Gregory M. Donley, Senior Writer/Designer, External Affairs

Focus groups gathered University Circle leaders, tourism professionals, students from the Cleveland School of the Arts and University School (right), and area teachers to brainstorm about the museum as it exists today and how it might be in the future.





Gallery Talks

1:30 daily, Saturdays and Sundays at 3:00, and Friday evenings at 6:00. Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

Albert Pinkham Ryder's *Death on a Pale Horse* is on view in gallery 238 (American, oil on canvas, ca. 1910, Purchase from the J. H. Wade Fund 1928.8).

Medieval Manuscripts

Wednesday, May 1, 1:30 and Sunday the 5th at 1:30. Mary Woodward

Harry Potter

Wednesday, May 8, 1:30 and Sunday the 12th at 1:30. Seema Rao

Elephants and Olifants

Wednesday, May 15, 1:30 and Sunday the 19th at 1:30. Jean Graves

The Artwork Is Speaking to You: What Is It Saying?

Wednesday, May 22, 1:30 and Wednesday the 29th at 1:30. Debbie Apple-Presser

Made by a Woman

Sunday, May 26, 1:30. Anita Peebles

PERSONAL FAVORITE

"The pale horse is supposed to be your hero," says Ticket Center supervisor Dale Smith. "But here he's your demon." Albert Pinkham Ryder's *Death on a Pale Horse*, finished in 1910, has been a chilling fixture of the collection since its acquisition in 1928. "It's so monochromatic it's hard to believe the artist worked on it again and again over the years. He never quite felt it was finished. Yet it was a favorite piece, because he kept it. Part of that may be because it's a remembrance of a friend who lost his life savings on a horse race and then committed suicide. At a time when Ohio is talking about getting into the big multi-lottery, it's kind of sobering."

"The whole composition suggests dread that things aren't right. It's so dark that you have to look closely to see the color at all. You can tell by the position of the horse and the way it's painted that



it's moving very fast—and you can also see that the horse is on a racetrack and that it's running the wrong way. The fence along the track is broken and decaying. Down at the bottom is a snake. To me, that snake represents that death can sneak up on you. It can happen so fast. This poor guy was a waiter and he wagered \$500, which must have been all of his tips for a year. I read this as 'Don't squander life.' He could have used that money to forge his own path, rather than putting it to chance. Why put it to chance?"

Guest Lectures

Textile Lecture/Workshop

Sunday, May 5, 1:00–4:30.

Jenny Housego: *Embroidery and Weaving in Kashmir, Yesterday and Today*. Arlene Cooper: *Draped in Luxury: Fashionable Kashmir Shawls from Mughal India and "Paisley" Shawls from the West*.

Workshop: Bring your grandmother's Kashmir or European shawls for identification. Sponsored by TAA.

Greek Military History

Wednesday, May 8, 7:30.

Robert Gaebel, Associate Professor Emeritus, University of Akron

Classes and Workshops

All-day Drawing Workshop

Saturday, May 4, 10:30–4:00.

Sun-Hee Choi, instructor. Intensive class for beginners to advanced, sketching from figurative sculptures in the galleries. Limit 15. \$60, CMA members \$30; fee includes materials.

Sunday Funday

Sunday, May 19, 2:00–4:30.

2:00–3:00. *Storytelling: Tales from India II*.

3:00–4:30 *Masquerade*. African and Native American masks inspire colorful creations in this hands-on free workshop for the entire family.

Tibetan Sand Mandala Painting: An Intensive Workshop in June

June 18–June 23, 9:30–4:00.

The venerable Tenzin Yignyen of Namgyal Monastery in Tibet leads a six-day intensive workshop on the creation of a traditional Tibetan Buddhist sand mandala. Limit 12. \$170, CMA members \$140; fee includes materials.

Summer Museum Art Classes

Members enjoy priority registration at the Ticket Center (216-421-7350) through May 24. Classes run the weeks of June 25–July 23.





Parade the Circle Celebration

Spice up your summer with Cleveland's unique community arts event. The theme of this year's parade, which will step off on June 8 at noon, is *Salmagundi*—a heterogeneous mixture, artfully arranged and highly seasoned. Join the parade for \$3 per person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade.

To be listed in the printed program, register by Sunday, May 19. Register for all workshops or for the parade during any listed workshop. Workshop flyers are available in the lobby; for further information, call 216-707-2483.

Presented by the museum and University Circle Incorporated, celebration day festivities also include entertainment and hands-on activities. Parade the Circle Celebration is sponsored by Metropolitan Bank & Trust with generous support from the George Gund Foundation. Additional support comes from the Ohio Arts Council, the Cleveland Coca-Cola Bottling Company, Cleveland City Council, and the City of Cleveland.

Basic Workshops

Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30, now until the parade. A workshop pass (individuals \$25; families \$60 up to four people, \$12 each additional person) covers all basic workshops and includes parade registration. Children under 15 must register and attend with someone older.

Special Workshops

Batik

Batik your own parade costume or banner. Saturdays, May 4–June 1, 10:00–12:30. Individuals \$25 with pass; fabric at cost.

Stilt Weekend

Try walking on stilts! Canadian parade artists Brad Harley, Ezra Houser, and Rick Simon show you how. Free to all, priority to passholders; children must be at least 10 years old. Saturday, May 11, 1:30–4:30, and Sunday, May 12, 1:30–4:30.

Passholders without stilts may order them *only* during Stilt Weekend: \$35 (yours to keep after safety training).

Stilt dancing for Paraders

Saturdays, May 18–June 1, 10:00–12:30 (novice) and 1:30–4:30 (advanced). Ezra Houser teaches stilt safety, tying, and the art of dancing on stilts. Free with workshop pass.

Volunteers

More than 100 volunteers are needed each year both in advance and on parade day. Assist in parade workshops, distribute posters and flyers, or select one of the dozens of parade day jobs. Call the Volunteer Initiatives office at 216-707-2593 for more information.





FILM

Cinema Without Borders: The Films of Joris Ivens

JORIS FONDATION
EUROPEENNE
EUROPEE
STICHTING
IVENS

This month brings seven programs of masterworks by the great Dutch documentarian who died in 1989 at the age of 90. His interest in left-wing politics and humanitarian causes took him all over the world (even to Ohio) in a monumental career that spanned six decades and six continents. The series includes all 35mm prints from the European Foundation Joris Ivens, all directed by Ivens, many newly subtitled. Each program \$6, CMA members \$4.

Power and the Land and Song of Heroes

Wednesday, May 1, 7:00.

Two stirring classics. The first (USA, 1940, b&w, 35mm, 33 min.) is a portrait of the Parkinson farm family of St. Clairsville, Ohio, whose lives are changed by the advent of electricity. Commentary by Stephen Vincent Benet. In the second (USSR, 1932, b&w, subtitles, 35mm, 50 min.), young Soviet pioneers build a blast furnace in a remote region of the Ural Mountains. Music by Hanns Eisler.

A Tale of the Wind



The Spanish Earth

Sunday, May 5, 1:30.

(USA, 1937, b&w, 35mm, 52 min.) Ernest Hemingway narrates this impassioned look at anti-fascist fighting during the Spanish Civil War. Followed by Ivens's 53-minute *The 400 Million* (USA, 1939), a wrenching portrait of the Japanese invasion of Manchuria. Contains amazing footage of Sun Yat-sen and Chiang Kai-shek.

Avant-Garde Shorts

Wednesday, May 8, 7:00.

(The Netherlands, 1928-34, b&w, 35mm, 123 min.) Ivens's earliest films were groundbreaking shorts that bridged the worlds of the documentary and the experimental film. Program includes: *The Bridge* (1928) and *Rain* (1929), two lyrical silent films; *Philips Radio* (1931), the first Dutch sound film; *Borinage* (Belgium, 1934), a long-banned miners' strike documentary co-directed by Henri Storck; and *New Earth* (1933), a bitter study of the reclamation of the Zuider Zee.

Song of the Rivers

Wednesday, May 15, 7:00.

(East Germany, 1954, b&w, 35mm, 90 min.), with Paul Robeson. This ambitious "ode to international solidarity" focuses on workers on six of the world's largest rivers: the Volga, Mississippi, Ganges, Nile, Amazon, and Yangtze. Music by Dmitri Shostakovich; lyrics by Bertolt Brecht. Preceded at 7:00 by Ivens's 22-minute *Indonesia Calling* (Australia, 1946), a rabble-rousing call for Indonesian independence.

This touring retrospective has been made possible by Netherlands Culture Fund; Ministry of Foreign Affairs of the Netherlands; Ministry of Education, Culture & Science of the Netherlands; Consulate General of the Netherlands,

Poetic Shorts

Wednesday, May 22, 7:00.

(France, 1957-65, b&w/color, subtitles, 35mm, total 99 min.) Three lyrical shorts. Program includes: *The Seine Meets Paris* (France, 1957), a valentine to Ivens's second hometown, with commentary by Jacques Prévert; ...*A Valparaiso* (Chile/France, 1963), a city symphony about Chile's famous port city, with commentary by Chris Marker; and *The Mistral* (France, 1965), a tale of the invigorating, sometimes destructive wind in southern France.

The 17th Parallel

Sunday, May 26, 1:30.

(France, 1968, b&w, subtitles, 35mm, 113 min.) This remarkable look at life during wartime was shot on the border of North and South Vietnam during the two months that Ivens and his companion Marceline Lorian lived underground with Vietnamese villagers and soldiers.

A Tale of the Wind

Wednesday, May 29, 7:00.

(France, 1988, color, subtitles, 35mm, 74 min.) directed by Ivens and Marceline Lorian. Ivens's exquisite final film finds the 90-year-old legend training his camera on himself. The filmmaker returns to China to unlock the secret of the wind (represented by the dragon), which transcends boundaries, peoples, cultures, and continents. This playful, whimsical, one-of-a-kind masterpiece blends essay, fiction, mythology, and philosophy.

New York; Filmmuseum, Amsterdam; Holland Film; and Consulate General of France. Tour coordinated by Red Diaper Productions, New York. For further information, go to www.ivals.nl or www.reddiaper.com.



Other Films

Two oft-requested recent favorites.
\$6, CMA members \$4.

Vengo

Friday, May 17, 7:00.
(France/Spain, 2000, color, subtitles, 35mm, 90 min.) directed by Tony Gatlif. The new film from the director of *Latcho Drom* and *Gadjo Dilo* is a majestic ode to flamenco



dancing. Set in Andalusia in southern Spain, the movie marries sensational musical numbers to a plot about a blood feud between two Gypsy clans. Scope print!

In Search of Peace, Part 1: 1948-1967

Sunday, May 19, 1:30.
(USA, 2000, color/b&w, 35mm, 113 min.) directed by Richard Trank, narrated by Michael Douglas. A snowstorm prevented many people from seeing this fascinating nonfiction film last February. It's a treasure trove of rare newsreels and film clips that chronicle the first two decades of Israeli history, from the nation's founding in 1948 through 1967's Six-Day War. "A scrupulous, factual account of two decades of Israel's conflicts with its neighbors that refuses to demonize or to blame the country's enemies." —*The New York Times*

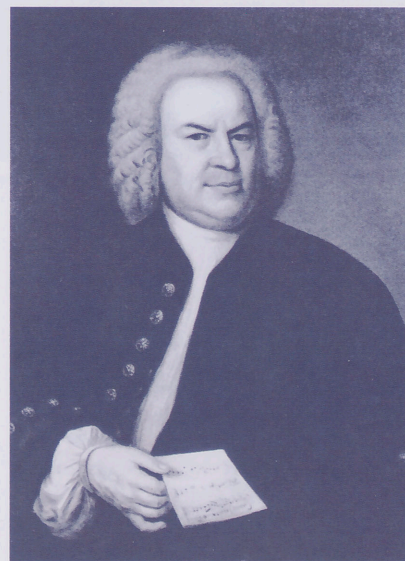
Homage to J. S. Bach

Karel Paukert, organ and harpsichord and Janina Ceaser, harpsichord

Wednesday, May 1, 7:30.
The museum's curator of musical arts performs excerpts from J. S. Bach's epic *Die Kunst der Fuge* (The Art of Fugue) and is joined by the noted harpsichordist in other major works by Bach. Presented free of charge in place of Lionel Rogg's canceled Musart Mondial concert.

Jan Hora, organ

Friday, May 3, 7:30.
Hailed as one of the foremost interpreters of the works of Bach, Professor Hora returns to the museum for a performance of Bach's Prelude and Fugue in C minor (BWV 546); the Chorale Prelude "Schmücke dich, O liebe Seele" (BWV 654); the Fantasy G major (BWV 572); the Fantasy and Fugue in C minor (BWV 537); and the Passacaglia in C minor (BWV 582), among others.



Above: Ceaser, Paukert, Bach

2002-2003 Gala Music Series

This season's Gala Music Series features internationally acclaimed soloists and ensembles in performance on Wednesday evenings, fall through spring. Britain's Endellion String Quartet, the Renaissance wind-band Piffaro, Vietnamese pianist Dang Thai Son, the great baritone Wolfgang Holzmair, the Jerusalem String Quartet, and the Fred Hersch Trio are among the outstanding artists scheduled to appear. Watch your mailbox this summer for the 2002-03 Gala Music Series brochure or call 1-888-CMA-0033 for further information.

Nia Coffee House

Friday, May 24, 6:00-10:00.
The Kwanzaa principle of Nia refers to a sense of purpose in building community. Music, poetry, and open microphone in the Oasis.

For event tickets, visit or call the Ticket Center, 216-421-7350 or 1-888-CMA-0033.



Join the Usher Corps

If you've thought about volunteering at the museum but you can't offer daytime hours, serving as an usher might be the job for you. We need ushers for musical performances, films, and public programs at the museum—especially during Summer Evenings, Wednesdays and Fridays in June, July, and August. Join our expert Usher Corps by participating in a special once-a-year training session at 6:30 the evening of Wednesday, May 8. To sign up for the training session or for further information, call the Volunteer Initiatives office at 216-707-2593 right now.

You've Got Mail, If You Want Mail

The Cleveland Museum of Art exchanges its membership list with other nonprofit institutions, such as museums, performing arts groups, and public broadcasting stations. Over the years, the museum has attracted many new members by reaching members of other organizations whose supporters tend to share our interests, and we know that our members have discovered other fine institutions in the same way.

The museum values your personal privacy, so we never release your telephone number or e-mail address to outside institutions—only your name and mailing address. However, if you prefer that the museum not release or exchange *any* of your information, we will happily accommodate your wishes. To opt out of the exchange of your name and address, simply drop us a note requesting that “the museum does not exchange your name with any other organization for the purpose of member or subscriber acquisition.” Include your CMA membership number and the date you are writing the note. If you prefer, e-mail the same information to membership@clevelandart.org.

Please note that the museum is not a part of the Direct Marketing Association (DMA), so even if you have contacted them to request that your information not be shared, we ask that you still write us if you want to request that we not exchange your name and address with other nonprofit groups that are not DMA members. It takes about 12 weeks from the time we receive your request to remove your name from the exchange list.

If you are a member of other organizations or hold subscription tickets to a performing arts organization and do not wish to have your name exchanged by them, you must communicate that desire to each of those organizations.

Gift Annuities

Why do some people with a Cleveland Museum of Art charitable gift annuity create additional annuities? There are numerous reasons.

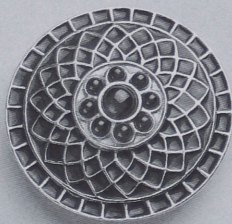
Satisfaction. At first, donors may feel uncertain about creating a gift annuity. How does it work? Will the payment amount be as promised? Will the checks arrive on time? Any uneasiness quickly vanishes once the annuity is established. Donors know they can count on the Cleveland Museum of Art to follow through. Such satisfaction draws them back for another annuity.

Connection. Having a life-income agreement with the Cleveland Museum of Art involves interdependence not experienced with normal annual giving. The person is not only giving financial support, but also receiving it. This sense of partnership enlivens the feeling that “we are in this together.” Additional annuities deepen this connection.

Better Rates. Gift annuity rates are determined by the annuitant's age. The older you are, the better the rates you receive. So for many annuitants, it makes sense to obtain additional gift annuities as they grow older.

Gift annuities offer many other advantages. To obtain further information, call Karen L. Jackson, associate director of planned giving, at 216-707-2585.

MUSEUM STORES MAY SPECIAL



Enameled Garnet Pin

In honor of Mother's Day, May 12, bring Mom to see “Treasury of the World”: *Jeweled Arts of India in the Age of the Mughals*. Our beautiful enameled garnet pin, reproduced from a hair ornament in our collection, would be a lovely keepsake. Members special price 25% off during the month of May.

Regularly \$56; members special \$42

Visit our online store at www.clevelandart.org/store

Teen Community Day

Museum Ambassadors

Sunday, May 5, 12:00–4:30.

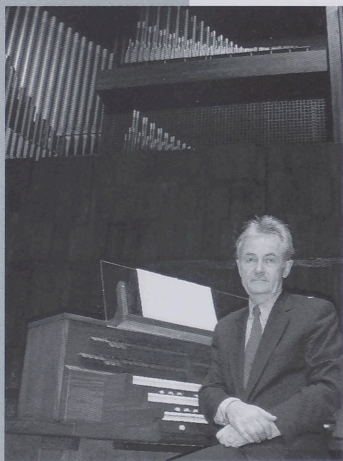
The museum's teen group, Museum Ambassadors, hosts a teen community day with musical performances, guided tours, movies, and studio projects.



MAY

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Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.



Karel Paukert plays *Art of the Fugue*, Wednesday the 1st

- T Tickets required 216-421-7350
- ✓ Sign-language interpreter
- \$ Admission charge
- R Reservation required
- P Parade-related fees vary; see specific listings

1 Wednesday
Gallery Talk 1:30
Medieval Manuscripts
Film 7:00 *Power and the Land and Song of Heroes* \$
Bach Recital 7:30
Karel Paukert, organ and harpsichord and Janina Ceaser, harpsichord

2 Thursday
Highlights Tour 1:30

5 Sunday
Teen Community Day Music, tours, movies, and studio projects
Textile Lecture/Workshop 1:00–4:30. Shawls and embroidery with Jenny Housego and Arlene Cooper
Gallery Talk 1:30
Medieval Manuscripts ✓
Basic Parade Workshop 1:30–4:30 P
Film 1:30 *The Spanish Earth* \$
Highlights Tour 3:00

7 Tuesday
Highlights Tour 1:30

8 Wednesday
Gallery Talk 1:30
Harry Potter
Film 7:00 *Avant-Garde Shorts* by Joris Ivens \$
Guest Lecture 7:30 *Greek Military History*

9 Thursday
Highlights Tour 1:30

3 Friday
Highlights Tours 1:30 and 6:00
Basic Parade Workshop 6:00–9:00 P
Bach Recital 7:30
Jan Hora, organ

4 Saturday
Special Parade Workshop 10:00–12:30 *Batik* P
All-day Drawing Workshop 10:30–4:00 \$ R
Highlights Tours 1:30 and 3:00
Basic Parade Workshop 1:30–4:30 P

10 Friday
Highlights Tours 1:30 and 6:00
Basic Parade Workshop 6:00–9:00 P

11 Saturday
Special Parade Workshop 10:00–12:30 *Batik* P
Highlights Tours 1:30 and 3:00
Parade Stilt Weekend (order stils for upcoming training) 1:30–4:30 P
Basic Parade Workshop 1:30–4:30 P

12 Sunday
Gallery Talk 1:30
Harry Potter Parade Stilt Weekend (order stils for upcoming training) 1:30–4:30 P
Basic Parade Workshop 1:30–4:30 P
Highlights Tour 3:00

14 Tuesday
Highlights Tour 1:30

15 Wednesday
Gallery Talk 1:30
Elephants and Olifants
Film 7:00 *Song of the Rivers* \$

16 Thursday
Highlights Tour 1:30

17 Friday
Highlights Tours 1:30 and 6:00
Basic Parade Workshop 6:00–9:00 P
Film 7:00 *Vengo* \$

18 Saturday
Special Parade Workshop 10:00–12:30 *Batik* P
Special Parade Workshop 10:00–12:30 *Stilt dancing* (novice) P
Special Parade Workshop 1:30–4:30 *Stilt dancing* (advanced) P
Highlights Tours 1:30 and 3:00
Basic Parade Workshop 1:30–4:30 P



Joris Ivens's *Power and the Land*, Wednesday the 1st

19 Sunday
Gallery Talk 1:30
Elephants and Olifants
Basic Parade Workshop 1:30–4:30 P
Film 1:30 *In Search of Peace, Part 1: 1948–1967* \$
Storytelling 2:00–3:00 *Tales from India II*
Highlights Tour 3:00
Family Workshop 3:00–4:30
Masquerade

21 Tuesday
Highlights Tour 1:30

22 Wednesday
Gallery Talk 1:30
The Artwork Is Speaking to You: What Is It Saying?
Film 7:00 *Poetic Shorts* by Joris Ivens \$

23 Thursday
Highlights Tour 1:30

24 Friday
Highlights Tours 1:30 and 6:00
Basic Parade Workshop 6:00–9:00 P
Nia Coffee House 6:00–10:00

25 Saturday
Special Parade Workshop 10:00–12:30 *Batik* P
Special Parade Workshop 10:00–12:30 *Stilt dancing* (novice) P
Special Parade Workshop 1:30–4:30 *Stilt dancing* (advanced) P
Highlights Tours 1:30 and 3:00
Basic Parade Workshop 1:30–4:30 P

26 Sunday
Gallery Talk 1:30
Made by a Woman
Basic Parade Workshop 1:30–4:30 P
Film 1:30 *The 17th Parallel* \$
Highlights Tour 3:00

28 Tuesday
Highlights Tour 1:30

29 Wednesday
Gallery Talk 1:30
The Artwork Is Speaking to You: What Is It Saying?
Film 7:00 *A Tale of the Wind* \$

30 Thursday
Highlights Tour 1:30

31 Friday
Highlights Tours 1:30 and 6:00
Basic Parade Workshop 6:00–9:00 P

The Cleveland Museum of Art

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216-421-7340
1-888-269-7829
TDD: 216-421-0018

Web Site

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership

216-707-2268
membership@cma-oh.org

Museum Stores

Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Parking

\$1 per half-hour to \$8 maximum. Both lots \$3 after 5:00 (\$5 for special events). Free for seniors and disabled permit holders on Thursdays.

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café

Closes one hour before museum. Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00, Wednesday until 9:00. Slide library by appointment (216-707-2545)

Print Study Room Hours

By appointment only (216-707-2242) Tuesday-Friday 10:00-11:30 and 1:30-4:45

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Staff

Laurence Channing, Gregory M. Donley, Kathleen Mills
Photography: Howard T. Agriesti, Gary Kirchenbauer, Gregory M. Donley
Digital scanning: Janet Burke
David Brichford
Production: Charles Szabla

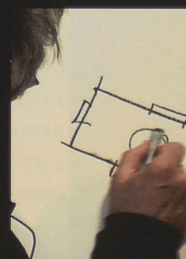
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